THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 859 *Tuesday, Aug.* 31, 1824. *Price* 1*d.*

Hay-market Theatre.

THE performance here last night, conferred great delight on a numerous and genteel audience. The pieces represented were *Love, Law, and Physic, The Hypocrite,* and *Of Age To-morrow.* We have already spoken of the Comedy, as being ably performed, particularly by Mrs. CHATTERLEY, Mr. W. FARREN, and Mr. LISTON.—The other pieces were as pleasantly acted as could be wished. Mr. LISTON and Mr. HARLEY in the first named Farce were highly comic.

English Opera-House.

WE were not present last night at Mr. BRAHAM's Benefit, for the best reason in the world; indeed, exactly such a reason as Mr. BRAHAM would himself urge, namely, that we were *too fond of our money.* We make a rule, and a wise one we think it, never to enter a theatre at *our own cost;* let it not be supposed that we deem theatrical entertainments unworthy of their full remuneration; but there is a great difference between us and those who merely go to the Play to seek their own gratification. We are almost compelled, *ex-officio,* to visit the Theatres, in order to report proceedings to our subscribers and occasional readers: but it is long since we explained to our friends that we could not, with our moderate profits, undertake to detail the proceedings of *Benefits* at our own expense. Now, in the present instance, we *gratuitously* inserted a paragraph in order to promote Mr. BRAHAM's interests, and this little Paper affords a more advantageous line of circulation than any political publication could effect) yet the same gentleman neglects to provide for our admission to a seat, which is much less in value than what we had a *right* to charge for his paragraph. We care for no man, let his station be what it may, beyond his *merits.* Managers and actors we hold in respect, exactly so far as *they* respect those principles which should govern liberal minds.—Mark reader—by that expression of "liberal minds," do not suppose we refer to *pecuniary* liberality:—we have before challenged the green-rooms to produce *one solitary instance of our having accepted a bribe for our theatrical opinions or remarks:* we have, in fact, rejected many such offers: and have invariably returned the gratuity with this answer, that "we could not accept of money from any performer; although we should always be happy to speak of merit with adequate praise, and be as lenient in regard to faults as possible." After all

that we have now said in reference to Mr. BRAHAM on this occasion; the public will not find us the less just in our remarks on his wonderful vocal powers. We should contemn ourselves could we be influenced by any considerations to swerve from delivering what we feel to be the truth. If performers chuse to take advantage of our columns, and our impartiality, and yet slight us, we cannot help it—if they do not do their duty, we shall, at least, endeavour steadily to perform ours.

The Battle of Waterloo was last night, repeated to a crowded house in all parts, after which, for the first time, a new Grand Melo-drama was produced, founded on that terrific tradition of *Der Freischutz*; it is awfully splendid, and was well received, and we have no doubt, will prove highly productive to the Proprietor of the Amphitheatre.

MISS EDMISTON.—This young lady, who some time ago, occupied such a distinguished rank in the higher walks of the tragic muse at "Old Drury," is now performing in Glasgow, with the greatest approbation of that "thinking people," who form its polished community. From a file of papers now laying on our table we select the following short extract, respecting the opinion of a brother critic of the North, on the representation of *Lady Macbeth* by this promising actress:—He says "Miss EDMISTON's appearance is in good keeping with our notions of *Lady Macbeth*: her person being above the middle size, her figure of fair proportion, her gait in some measure dignified, and her gesture sweeping and energetic. The only deficiency was in strength, richness and command of voice. This was amply compensated for, however, by her just discrimination throughout, and particularly in the fifth scene (first act), which we have always considered amongst the most difficult in the play. It is here where the extraordinary character of *Lady Macbeth* is unfolded. The crimes she is about to commit are here first alluded to, and their atrocity, combined with the fearful imprecation—

> "Come, all you spirits,
> And fill me, from the crown to the toe, topfull,
> Of direst cruelty."

is apt to harass the feelings of an audience, unless given with discrimination and prudence. This was admirably done by Miss Edmiston. Her manner too of instigating *Macbeth* to commit the murder was excellent; rage, scorn and contempt, at his hesitation were delineated in her countenance, and conspicuous in the dignity of her action."

MISS HALLANDE is now at the Newcastle Theatre, performing some of her principal characters. Last week she acted *Floretta*, in *The Cabinet*, and obtained the most distinguished applause. Miss H. is supported in the operatic department by Mr. C. BLAND, of the York Theatre, who filled the part of *Orlando* in a very creditable manner.

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Theatre Royal, Hay-Market.

This Evening, a Comic Sketch, in 1 Act, call'd

Twelve Precisely.

Brass, Mr W. WEST, Landlord, Mr EBSWORTH,
Sir Ferdinand Frisky, Mr JOHNSON,
Amelia Wildlove, Mrs CHATTERLEY,
Katty O'Carrol..... Mrs CHATTERLEY!
Marchioness de Grenouille Mrs CHATTERLEY!!
Captain Wildlove ..... Mrs CHATTERLEY!!!
Marquis de Grenouille.... Mrs CHATTERLEY!!!!
Peggy, Miss WOOD.

After which, the Comedy of

Married and Single.

Beau Shatterly, Mr W. FARREN,
Bickerton, Mr POPE, Melford, Mr COOPER,
Ferret, Mr. W. WEST, Captain G'Rapper, Mr LEE,
Scamper, Mr VINING, Servant, Mr MOORE,
Officer, Mr C. JONES, Mr Cramwell, Mr COVENEY,
Mrs Bickerton, Mrs GLOVER.
Mrs Shatterly, Mrs C. JONES, Fanny, Mrs T. HILL,
Mrs Cramwell, Mrs COVENEY.

To conclude with the Operatic Comedy of

Sweethearts & Wives.

The Music composed and selected by
Messrs. Whitaker, Nathan, T. Cooke, and Perry.

Admiral Franklyn, Mr W. FARREN,
Billy Lackaday, Mr LISTON,
Sandford, Mr MELROSE, Curtis, Mr LEE,
Charles, Mr VINING,

Eugenia, Miss CHESTER,
Mrs Bell, Mrs C. JONES, Susan, Mrs GARRICK,
Laura, Madame VESTRIS.

To-morrow, Intrigue, with The Young Quaker, and X. Y. Z

Theatre Royal, English Opera House.

This Evening a Musical Performance, entitled

Der Freischutz;

Or, the SEVENTH BULLET!

Kuno, Mr BARTLEY,
Killian, Mr TAYLEURE, Ottocar, Mr PERKINS,
Rodolph, Mr BRAHAM,
Casper, Mr BENNETT, Rollo, Mr H. PHILLIPS,
Huntsmen, Mess. Henry, J. Bland, Lodge.
Zamiel, (Spirit of the Forest) Mr J. COOPER,
Ann, Miss POVEY,
Agnes, *(Kuno Daughter)* Miss STEPHENS,
Witch of the Wolf's Glen, Mrs BRYAN,

A GERMAN WALTZ, by *Miss Romer, Miss Griffiths, Miss Viale, Miss Reid, Mrs Wells, Miss Vine, Mr Bowman and Mr Willis,*

THE CASTING OF THE BALLS.---At No. 1, (repeated by the echoes) the Moon is eclipsed, Night-Birds and Apparitions of various Monsters appear. At No. 2, The Witch of the Glen and various Reptiles appear.---At No. 3, A Storm and Hurricane break down Trees and scatter the Fire—monstrous Forms move through the Glen, and the Torrent turns to Blood!---At No. 4, The Rattle of Wheels and tramp of Horses are heard, and two wheels of fire roll through the Glen---At No. 5, Neighing and Barking are heard—Amid discordant and eccentric Music, supposed to accompany the Wild Chace in Air, the misty forms of a skeleton Stag, skeleton Horsemen and Hounds, pass over the magic circle in the clouds, to a Hunting Chorus of Spirits---At No. 6, Tremendous Storm of Thunder, Lightning, and Hail—Meteors dart through the Air and dance on the Hills---The Torrent foams and roars---The Rocks are riven, and fresh Apparitions appear; and all the horrors of the preceding scenes are accumulated, in order to drive the FREISCHUTZ from the magic circle.---At No. 7, A Tree is rent asunder---ZAMIEL appears, surrounded by Fire, and the Scene closes as the clock strikes ONE!

To conclude with the Comic Operatta of

FREE and EASY.

The Music composed by Mr ADDISON.

Sir John Freeman, Mr WRENCH,
Mr Charles Courtly, Mr BARTLEY, Ralph, Mr TAYLEURE,
Michael, Mr W. CHAPMAN,
Richard, Mr SALTER, Peter, Master BODEN.
Mrs Charlotte Courtley, Miss POVEY, Rose, Miss R. BODEN,
Gertrude, Miss KELLY.
Eugenia, Miss CARR, Cook, Mrs. JERROLD.

To-morrow, Der Freischutz, with the Turnpike Gate.